

of production; so that if it were the order, to build, whether by the pattern of Aladdin's Palace, Solomon's Temple, or good Mr. Peggotty's boat, we could do it as a matter of business, to any amount indefinitely, at a day's notice. From all which I draw, if no more, at least this conclusion, that our circumstances, on the whole, are not to be compared with those of the period at which Mr. Scott would have us begin again, and, therefore, that his argument even already loses a good deal of its applicability.

But further than this, I would now assert, first, that a natural style of architecture is such as can accomplish the wants of the circumstances in the way of building in the most suitable and economical manner with the full advantage of all the materials and other appliances at command; secondly, that a natural style for us now-a-days must of necessity be much varied for the variety of subjects; thirdly, that, taking many circumstances into account, the present age is one which is eminently calculated for the development of natural style, and the overthrow of whatever is upheld by nothing better than tradition and association.

In walking along the new streets of any town, where houses are built without the expense of any vestige of "the styles of architecture," do you see no style appearing? Are they not all similar? This is one part of the natural style in its elements, at the least, its principles, based on pure construction. The glass palace is another instance. The "conventicles" of the very poor Dissenters, where they cannot afford conventional decoration, are another instance. And between classical Italy and mediæval England I certainly think that the sympathies of our age, as thus evidenced in their elements, cannot be denied to be assuredly more in unison with those of the former than those of the latter: this, generally speaking, of course, and so far as an indication may be had of the tendency of the age.

My advice, if you would have me speak with candour, to all young students, certainly is this: study classical antiquities for their excellence; mediæval antiquities (in proper selection) for their excellence too; and the principles evinced in common English 19th century housebuilding, for the development of their tendency in natural style. To begin where we left off is to my mind absurd, for not only do I deny the one of Mr. Scott's premises to which I have directed attention, but I am equally unable to admit the Gothic style to be the offspring either of our race—although of Englishmen—or our religion in any way at all. I have long viewed Gothic architecture as having really no firmer hold on the present mind than mere fashion—the same fashion which produced St. Paul's from the mind of Wren, and St. Pancras from that of our own Inwood. Many are the beauties of the works of the middle ages, but let beauty be the test, and not mere authenticity, for very many are their deformities likewise. Their beauties are a valuable study, but assuredly not more so than those of the classical times and the pure revival: if the clergy will have Gothic, give them what they wish, for they have a right to choose; but I for one cannot help seeing that the Gothic churches, one and all, and the Houses of Parliament, with all their grandeur, both sink equally into disrepute with the common-sense practical judgment of plain men, beside the comfortable "preaching-house" of Mr. Pugin's wrath, and the comfortable walls and ceiling, windows and doors, of an ordinary dwelling-house. And herein is evinced the tendency of the natural style of our period; and whether to study that fact, or "begin where we left off," I must leave you to determine for yourselves.

ROBERT KERR.

ACCURACY OF DIVISION.—A correspondent of the *Morning Chronicle* states that amongst the host of remarkable inventions to be exhibited next year, will be one by an eminent engineer in Lancashire, which shall in a moment detect the yet unknown inaccuracy of our most perfect national scales; which shall show by one sensitive touch how the devoted labour, the painful sight, and the unceasing study of years in obtaining accuracy of division, have been misapplied,—a machine which will quickly, palpably, and satisfactorily show to us a difference of the 70,000th of an inch.

EXCLUSIVENESS IN ARCHITECTURE.

ENCLOSURES.

THE advantages of enclosures, and the effect of exclusion upon the public, deserve a deep investigation, both for the sake of architecture, as a fine art, and of public morals, as a branch of education. Nowhere does the subject obtrude itself so forcibly upon the studious traveller (except in southern Italy) so much as in this country, whose places of public worship, public edifices, the mansions of royalty and of wealth, exhibit by their outward and inward architecture an innate feeling of fear of the gaze of the populace, and an exclusion of all but the privileged few, which is seldom met with abroad.

When this remark is made, a very ready answer has been picked up by every foreign traveller, viz., "in this country the vulgar is more brutal and intrusive than anywhere else;" and "the beautiful is neither admired nor honoured by the people here as elsewhere."

The position, I maintain, is not true; and if true, is not an answer that should be given, but an assertion of a melancholy character, deserving the investigation of the moralist. In this country the people are not more intrusive than anywhere else, for the character of the English for keeping themselves to themselves is objected to them by every foreigner; and besides, where servants are allowed to demand money for it, intrusion is no longer thought brutal or vulgar, but is tolerated by the master in a despicably shabby manner, instead of straightforwardly and handsomely.

The beautiful is neither admired nor honoured any where else, so much as in England; but the people is not so extravagant in its gestures and cries of admiration, as in the price it pays for its gratification: and if any fact be decisive, it should be that England, as a whole, is considered superior in beauty to every other country in Europe; a superiority, entirely due to the moral character of the people! can this be co-existent with most intrusive vulgarity? If the position be true, we unhesitatingly announce ourselves as having a population endowed with the highest amount of education,—when average beauty, or even beauty of the highest rank, has failed to please, and extravagance is necessary to cause excitement to the mind,—at one and the same time with a moral character below that of the veriest savage of Africa or Australia. This "fear of the gaze of the populace, and an exclusion of all but the privileged few," does not arise from the extensive brutality of the people: the Englishman does not say with Horace,—

"Odi profanum vulgus et arceo."

But he is a martyr to a spirit of exclusiveness, pardonable, perhaps, as arising, first, from business habits; secondly, from domestic comfort; and these two features, nowhere combined in life so much as in this country, curiously amalgamate with a third, viz. the ambition of aristocracy, or the desire to "get into a better set," natural to all the world. That the whole foundation of this exclusiveness is self-love, or rather selfishness, and so opposed to the spirit of our religion, no one will deny; and it is in the hope of shaming one or two individuals, who may have it in their power to lead others, into reformation, that these observations will conclude with examples of how they manage some things abroad, and at home.

Cathedrals on the continent give a first impression of their essentially catholic, i.e. not exclusive, principle; and where they have been adopted for Protestant worship, as at Magdeburg, Erfurt, Halberstadt, and other places, neither the pompous formidable enclosure of the exterior, nor the drawing-room-comfortable area fenced off in the interior of our St. Paul's, exclude any section of the public from the lay portion of the temple, which at Magdeburg the celebrated Bishop Druemeke filled every Sunday with all classes, especially not excluding those unfortunates who are totally shut out from the ranks of their devout and fashionable fellow Christians, if they can afford no seats in elegant pews in some of our churches, and are kept off, as a set of declared brutes, even from the gates of our temples, by formidable palisades.

It will be found difficult to specify, upon the

whole European Continent, a Museum, or public collection, of any sort, surrounded by an enclosure with porters' lodges. They seem to have been erected at the Ecole des Beaux Arts, merely to exhibit at one coup d'œil a series of varied designs; but the National Gallery and Royal Academy is doubly grated: the British Museum is to be boxed up.

The Autocrat of Russia resides in the so-called winter palace, which has one of its 800-feet-fronts looking south to the Great Place adorned by the celebrated monolithic granite column, while the western front commands the Lesser Place, in which the guard mounts in parade on Sundays: the northern front, also 800 feet in length, faces the street and granite quay along the river: now, in the midst of this huge edifice are necessarily several courts (one of which is spacious enough for a whole battalion to mount guard upon one side of the principal staircase), and the gates and entrances to all these inner courts are always open. Many British subjects, who never saw the inside of the marble arch as long as it guarded the open space before the palace of their most gracious Sovereign, have lounged in the inmost courts of the fearful Autocrat's residence. From the river-side, across to the Great Place, there is even, for foot passengers acquainted with it, an open thoroughfare, which is only rarely used because it is a short cut to few localities.

But on New Year's Day, the whole interior of the palace is thrown open to the public at large; refreshments are handed from magnificent sideboards decked with plate; and the Emperor, with all his family, comes into bodily contact with the crowd on this occasion, as well as at the June festivities given at his summer palace of Peterhoff. Of course, in this country, such a scene is impossible, as the loyalty of the people would smother their Queen.

The Schloos, or royal residence at Berlin, is likewise surrounded on three sides by open places,—the Lust-garten, the Schloss-platz, and the Schlossfreiheit; the fourth front being separated only by the narrow stream from the street on the opposite bank of the river. It contains two spacious courts, through which a continuous crowd of foot passengers pours all day, as a short cut from the Markgrafenbrücke to the Hundsbrücke.

The residence of the Emperor of Austria is called Die Burg, and is so situated as to offer, through the gate in the main body of the edifice, almost the only egress for the citizens when they go to enjoy their daily favourite promenade upon the glacis, and in the suburbs, swarming with places of public amusements.

We were going to push the people still further away from Buckingham Palace, and no one on earth can give a sufficient reason for shutting some of the park gates and leaving others open; shutting some parks altogether, and leaving others partially open; while, as at St. James's, the most inconvenient detour is very capriciously left open; while a straight avenue into the park by Marlborough House is closed and carefully guarded! It is forbidden to walk in anything like a straight line from Half Moon-street to Stafford-row (because people would seem to be going to the palace?), yet a path divides the park in the other direction, where it is not so much wanted.

Now, in the three monarchical residences above named, it will be remarked that grandeur of architectural design and arrangement precludes at once in the spectator any painful impression of intrusion of the public on the strictest privacy of the sovereign inmate: whereas the architecture of our palaces seems to exhibit as clearly as possible the idea of a building suited only for an enclosed area; and all the rest of our edifices are of the same feeling.

The celebrated Palazzo Pitti, in Florence, with the gardens accessible to the public, has open doors for all admirers of painting, without reserve. Even the Vatican and Quirinal hardly shut some inner courts to the public, who freely wander through the larger gates. The residences of monarchs at Naples, Munich, Stuttgart; the palaces at Modena, Lucca, Carlsruhe, Darmstadt, &c., present no large gate shut to the public; and at Dresden the diffuse plan of the king's palace admits even of several streets and lanes intersecting the